ROYAL, PRINCELY AND HISTORIC JEWELS, INCLUDING A PENDANT WITH EMBLEMS RECORDING A TRAGIC LIFE.

MADE FOR LADY MARGARET DOUGLAS IN MEMORY OF HER HUSBAND MATTHEW STEWART, EARL OF LENNOX, KILLED IN 1571: THE FRONT OF THE LENNOX OR DARNLEY JEWEL, ENAMELLED GOLD SET WITH SAPPHIRES.

ENAMELLED WITH EMBLEMS INCLUDING THE SUN IN GLORY AND THE MOON, AND A PELICAN IN HER PIETY, WHOSE MEANING IS NOW LOST: THE BACK OF THE LENNOX JEWEL.

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ENAMELLED WITH ST. GEORGE AND THE DRAGON: A SPANISH HAT MEDALLION OF GOLD *c.* 1540.

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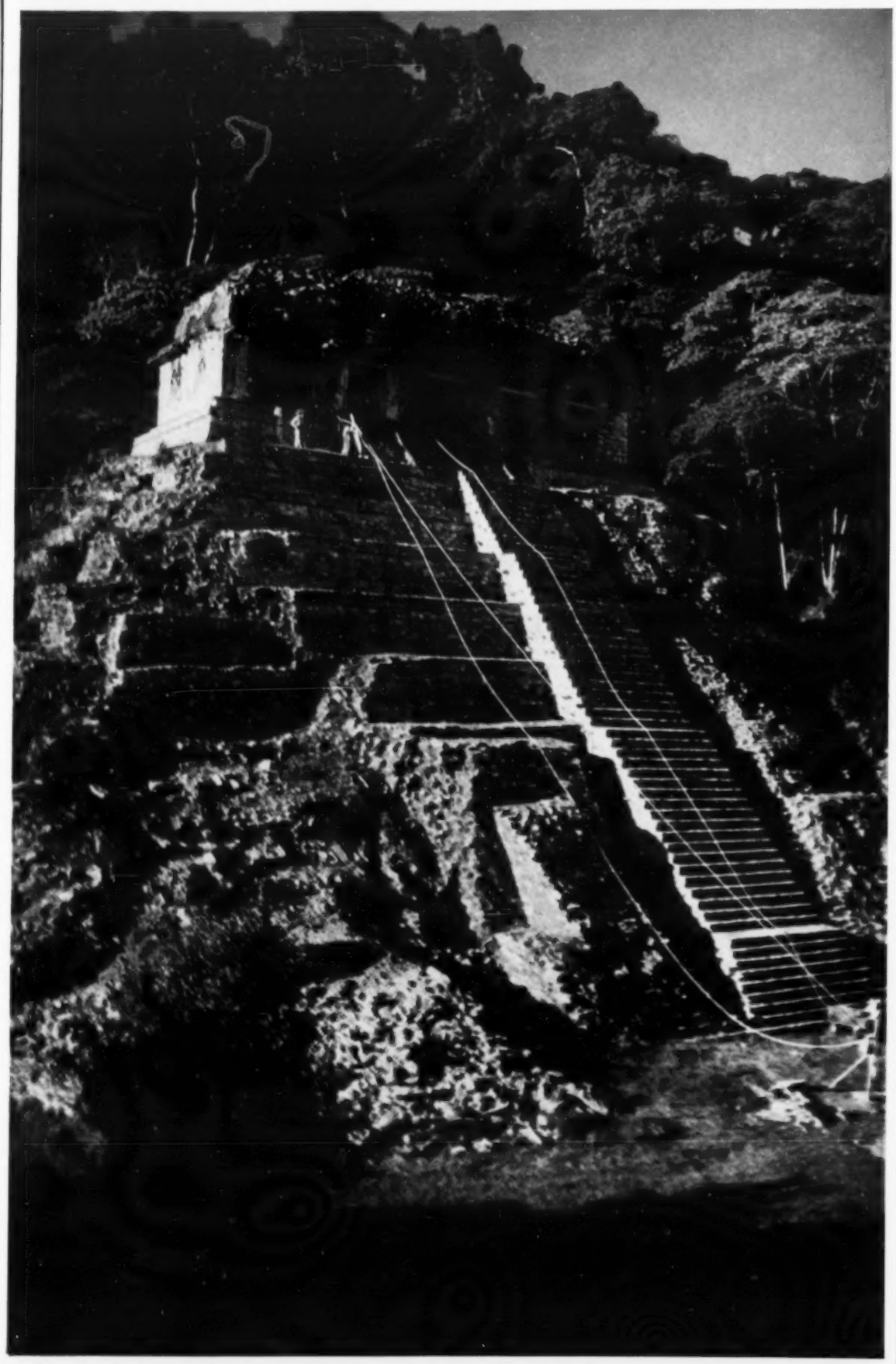
IN ENAMELLED GOLD SET WITH RUBIES AND EMERALDS: A GERMAN PENDANT *c.* 1600. IN THE SEVENTEENTH CENTURY EMPHASIS GRADUALLY SHIFTED FROM THE BRIGHTNESS OF GOLD TO THE GLOW OF JEWELS.

JEWELS IN OPAL PASTE, ENGLISH, SECOND HALF OF THE EIGHTEENTH CENTURY. OPAL PASTE "OF A PINKY MILKISH KIND THAT DERIVED A NOVEL BEAUTY FROM THE ROSE-COLOURED FOIL OVER WHICH IT WAS SET, IS NOT IN THE LEAST LIKE OPALS, BUT IT IS QUITE CHARMING."

BROUGHT INTO THE IMPERIAL COLLECTION, VIENNA, BY THE MARRIAGE OF MARGARET OF BURGUNDY TO MAXIMILIAN I.: A GOLD BROOCH, MID-FIFTEENTH CENTURY. *Slightly enlarged. Kunsthistorisches Museum, Vienna.*

"Jewellery is one of the oldest of the decorative arts," writes Dr. Joan Evans in "A History of Jewellery 1100-1870" (Faber and Faber). "It answers to the deep human love of intrinsically beautiful materials, to the deep human wish for bodily beautification and to the superstitious need for reinforcing human powers by things that seem to a savage more lasting and more mysterious than man." We reproduce a selection of colour plates from this book by courtesy of the publishers. The Lennox or Darnley Jewel, once in Horace Walpole's possession and now in the collection of the Queen, made for Lady Margaret Douglas in memory of her husband, bears many emblems and allusions which cannot now be interpreted, though they refer to events in her tragic life. Of gold, the pendant (2½ ins. long) is in the shape of a heart, the cognizance of Douglas. One side is set with a heart-shaped cabochon sapphire between enamelled wings beneath a jewelled crown. Faith, Hope, Victory and Truth are represented with their several emblems. The crown opens to disclose hearts united by a gold knot, and a cipher and motto. The sapphire heart opens to disclose clasped hands, emblems and another motto. The locket once contained a miniature, presumably of the Regent Lennox, and the inside is enamelled with abstruse emblems and inscriptions.



THE SCENE OF A DISCOVERY UNIQUE IN MAYAN ARCHÆOLOGY: THE TEMPLE OF THE INSCRIPTIONS AT PALENQUE, IN THE HEART OF WHOSE PYRAMID AN INTACT PRINCELY TOMB HAS BEEN DISCOVERED.

It has always been assumed that Central American pyramids were built with the purpose of raising the crowning temple nearer to the skies and more convenient to the god and also as useful platforms for astronomical observations. Dr. Alberto Ruz has now, however, discovered in this Mayan pyramid at Palenque steps leading into the interior and a central chamber containing an intact burial of great splendour—thus hinting at an unsuspected analogy with the Egyptian pyramids.

THE JADE DEATH MASK OF PALENQUE: THE MOST MAGNIFICENT OF THE JEWELS FOUND IN THE UNIQUE ROYAL TOMB DISCOVERED IN THE HEART OF A MAYAN PYRAMID IN YUCATAN.

Elsewhere in this issue Dr. Alberto Ruz tells the story of his discovery of an absolutely unprecedented royal tomb in the heart of the pyramid on which stands the Temple of the Inscriptions at Palenque in Yucatan. Such pyramids have previously been believed to be simply platforms for temples and astronomical observations—like the Sumero-Babylonian ziggurats, rather than the Egyptian pyramids. Within this pyramid at Palenque Dr. Ruz found a massive and richly-carved sarcophagus, and within this tomb the bones of a single personage—taller than the average modern Mayan and without certain characteristics which might be expected in an ancient Mayan noble—were found. These remains lay in a blaze of cinnabar and were scattered with innumerable jewels of jade, of which the most remarkable is the mask reproduced here in colour, slightly larger than life-size. Of it Dr. Ruz writes: "At the moment of burial, the personage wore over his face a magnificent mask made of jade mosaic, the eyes being of shell with each iris of obsidian, with the pupil marked in black behind. . . . The mask was fitted directly on the dead man's face, the fragments being stuck into a thin coating of stucco, the remains of which fitted to the human face. Nevertheless, the mask had to be prepared beforehand, and may perhaps have been kept on a stucco head. It is perfectly possible that its main traits, realistic as they are, represent more or less those of the actual dead man." Dr. Ruz also advances the interesting theory "that the personage might have been of non-Mayan origin, though it is clear that he ended in being one of the kings of Palenque" in the seventh century of this era.

SYMBOLISING MAJESTY AND DEDICATION: THE SUPERTUNICA, THE ROBE ROYAL AND STOLE ROYAL, WITH THE CANOPY USED AT THE CORONATION OF QUEEN ELIZABETH II.

The Majesty and dedication of the Queen are symbolised by the vestments used at the Coronation, which were on view at the Coronation Exhibition of the Royal School of Needlework held recently in St. James's Palace. The Canopy, embroidered with eagles, held over the Sovereign's head during the Anointing, was made for the Coronation of George VI. by the Royal School of Needlework. The Supertunica was that used by George VI.; and the Robe Royal, embroidered with the floral emblems of the United Kingdom, was originally made for George IV. and used at the Coronations of George V. and VI. By ancient privilege the Girdlers Company presented the Stole Royal and the Girdle. The Stole Royal was woven in silk on a hand-loom with a flat metal thread of 90 per cent. silver and 2½ per cent. gold; and embroidered for the Girdlers Company with the floral emblems of the countries of the Commonwealth, and religious emblems.

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